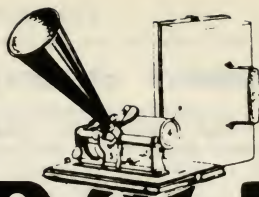
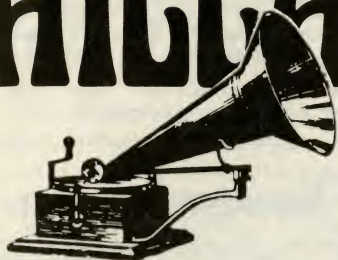


The HILLANDALE News



DECEMBER 1981 No. 123



1907 MODEL DISC MACHINE

All the Latest Improvements.

STOP & START LEVER.

SEPARATE SPEED REGULATOR.

10-Inch HEAVY TURNTABLE.

Polished Oak Case.

*Specially fitted with
the celebrated Lyon-
a-phone Sound Box.*

Flower Horn.

Can be obtained from all Dealers.

A postcard to . . .

A. LYON & Co.,
. . . 75, CITY ROAD, E.C.,

*will put you in communication with your nearest
retail agent.*

Б. Граммофоны — пластинки.

Фирмы Граммофонъ Колумбия-Фонографъ-Компани, Граммофонъ и Дюфонъ, Одеоли, Беки, Фаворитъ, Скала, Фоногитъ, Патафонъ, Икоръ, Омофонъ, Лиронъ, Лигуэ, Минерра, Дюкселесторъ и друг.

Между пластиночными аппаратами (граммофонами) первое место по старшинству принадлежит графофонамъ американской фирмы Колумбия-Фонографъ-Компани, которая ипотекла, кромѣ того, еще фонографы и валки (о нихъ скажемъ отдѣльно). Колумбия-Фонографъ-Компани первая выпустила на рынокъ пластиночные аппараты подъ названіемъ **графофоновъ** и пластинокъ къ нимъ. Фирма имѣетъ одно изъ самыхъ большихъ производствъ въ мірѣ и занимаетъ въ Европѣ и Америкѣ около 9000 рабочихъ. Главная фабрика находится въ Сѣверной Америкѣ въ г. Бридль-Портъ, а отдѣлены въ Парижъ и Лондонъ. Прежде всего мы должны отмѣтить достойный вниманія фактъ, что однимъ изъ главныхъ консультантовъ этой компании является известный изобрѣтатель безпроводнаго телеграфа В. Маркони. Фирма, которой такой ученый посвятилъ свои труды, безспорно, должна быть первой изъ первыхъ, иначе Компани не имѣла бы удовольствія видѣть г. Маркони въ стѣнахъ своихъ лабораторій.

Аппараты Колумбия считаются по всей справедливости одними изъ лучшихъ. Все они американской фабрикаціи и американской сборки. Отличаются солидной конструкціей, очень хорошими механизмами и превосходными мембранами. Цена аппаратовъ колеблется отъ 28 до 200 руб. Аппараты снабжены гладкими или шестыми рушорами. Рушорныя отдѣлки не бросаются въ глаза изысканностью и роскошью, но довольно красива. Почти все аппараты имѣютъ особое приспособленіе — напередохранитель, защищающій ось и внутреннее устройство отъ засоренія.

Есть графодоны съ одноружаннымъ, двухружаннымъ и трехружаннымъ механизмомъ. Смотри по механизму аппараты могутъ играть одними заводомъ отъ 2 до 10 большихъ пластинокъ.

Въ большинствѣ случаевъ аппараты Колумбия снабжены тонаромъ **Аврора**, но есть и дешевые, съ обыкновеннымъ рушоромъ старой конструкціи.

Главное достоинство графодоновъ, какъ мы уже замѣтили, солидность ихъ конструкціи. Недаромъ они снабжены штемпелемъ: **«Made in America»**.

Всѣмъ хорошими достоинствами отличаются и пластинки Колумбия. Русскій репертуаръ не блещетъ именами первоклассныхъ пѣвцовъ, вѣтъ Шалинииа, Собинова, Неждановой, но, тѣмъ не менѣе, имѣются въ достаточномъ выборѣ пластинки, напѣтыя знаменитыми артистами, пѣніе которыхъ въ передачѣ на графодонѣ, выходитъ если не лучше, то, во всякомъ случаѣ, и не хуже названныхъ знаменитостей. Записи заграничныхъ исполнителей, а въ особенности музыкальных пьесъ доведены до послѣдней степени тонкости. При воспроизведеніи оркестровыхъ номеровъ шумъ почти уничтоженъ, передача отчетлива и чиста. Волѣ подробные отчеты о новѣйшемъ русскомъ репертуарѣ будемъ сообщать послѣдовательно. Здѣсь отмѣтимъ только, что въ послѣднее время Компани Колумбия выпустила на рынокъ двухстороннія пластинки съ русскими напѣвами, и между ними есть очень удачные экземпляры.

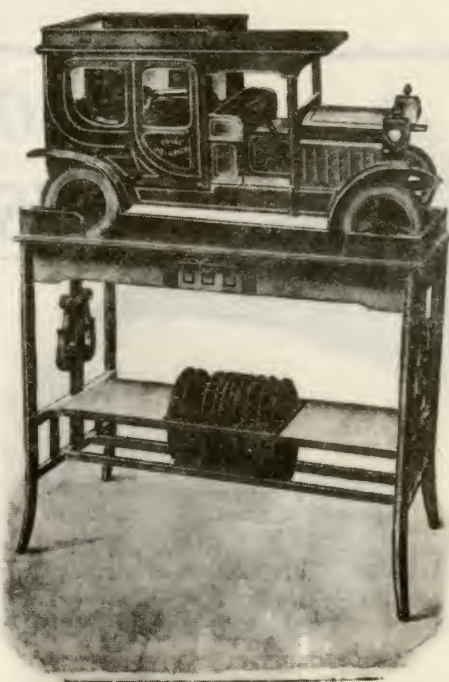
По газетнымъ свѣдѣніямъ въ скоромъ времени появятся въ продажѣ новыя пластинки, затолканные по указаніямъ Маркони, такъ называемыя **«бархатныя»** (Velvet-tone). Реклама трубить о нихъ чудеса. Онѣ, будто бы, не быются, не ломаются, очень легки и вызываютъ всеобщее удивленіе идеальнѣйшей передачей. Поживемъ увидимъ и сообщимъ читателямъ.

Изъ новинокъ приспособленій, изготовленныхъ Колумбия-Фонографъ-Компанией, заслуживаетъ быть отмѣченнымъ **регуляторъ звука**, предоставляющій къ мембранѣ и по желанію измѣняющій степень натяженія слюды даже въ моментъ исполненія пьесы на аппаратѣ. Такимъ путемъ звукъ усиливается и ослабляется, чѣмъ достигаются эффекты и нюансы въ исполненіи.

(Продолженіе на стр. 100 и 101 № 2)

Граммофонъ автомобиль.

Заграничные фабриканты всѣми силами стараются замѣнить обыкновенную и вѣтъ уже известную форму граммофона и фонографа новыми фасонами ящиковъ, рушоровъ и проч. Имѣются уже граммофоны въ видѣ шкафовъ, бочекъ, тумбъ и т. д., но послѣдней новинкой надо считать граммофонъ въ видѣ автомобиля.



EDITORIAL

I sometimes feel it is as well to remind members of a Society such as ours that we depend entirely upon the voluntary efforts of a few to keep the administration going and see that members' subscriptions are collected, recorded and banked, their names kept on file or deleted when they resign, their magazines sent out every other month and all the other essential routine details attended to. In any society, it is always a small dedicated band who perform these tasks, giving up much of their spare time for it, and it is all too easy to take them for granted.

Since 1974, the Treasurer's job has been held by Barry Williamson, and to hold this position (which to me, admittedly a numerical illiterate, seems like the worst of all) for so long with such good-humoured efficiency, not to mention looking after the spares and starting Phonoparts when the Society had to discontinue its spares supply, is an exceptional achievement. Those who attended the A.G.M. in October will know that Barry has retired with honour from the post of Treasurer, and has been elected a Vice-President of the Society. A Vice-Presidency in our organisation carries no duties or responsibilities, but is conferred as a token of gratitude on those who have served us well. Phonoparts we hope will now flourish more than ever, and we hope also that Barry will continue to delight post-A.G.M. audiences with his Liverpudlian humour.

For those who were not at the A.G.M. (which means the great majority of members), let me add that the Treasurer is now John McKeown, his previous post of Secretary having passed to Dave Roberts. George Frow, the President, is now also the Vice-Chairman, and we say goodbye on the Committee to Barry Raynaud, who resigned to leave room for new Committee Members. Our thanks to Barry for his support over many years, and again we hope to see him still at meetings as an Ordinary Member. With two Barrys (?Barries) off the Committee, we welcome two new members, Ted Cunningham and Mike Field. The Editor wishes every success to all these who have offered their services, and a Happy Christmas to Members all!

ILLUSTRATIONS

In this issue, we continue our series of Edison Bell advertisements, and show also some others of the same period. The front cover and frontispiece pictures both date from 1907; that on the cover shows a typical imported gramophone (probably from Germany), and of course it could not at that time be called a 'gramophone', that word being a propriety term.

The Frontispiece is another excellent photograph sent to us by Dr. Lotz of Bonn, of a page from *Grammofon I Phonograf*, Vol 1 No.1, published in Serpuchow in Russia in 1907. The motor car contains a gramophone inside; it is called 'Prince Heinrich' and was made by P. H. Hahn in Dresden. As can be seen, the outfit came complete with table and record-rack.

Technical Forum

MIKE FIELD

THE GOVERNOR

The importance of correct governor action in phonograph or gramophone motors cannot be over-emphasised, but the adjustment of this vital component is often sadly neglected. Apart from excessive noise, incorrect speeds and mechanical lassitude, an incorrectly assembled governor can be a source of those elusive quavers on sustained notes.

First study the action of the governor at speed. Look for any wobble of the shaft and note if the pattern traced out by the weights is steady in displacement and length. Make sure the mainspring is fully unwound and remove the governor. Remove the springs, weights and collars as an assembly. If a wobble was detected during initial examination, examine the pivots carefully to determine which is bent. Straighten this carefully with a suitable metal rod, into the end of which a hole the size of the pivot has been drilled for $\frac{1}{4}$ -inch or so. A trial and error process is required, testing in the motor until you are satisfied the shaft runs freely. (The process is much easier if access to a lathe is possible.)

Next check the governor bearings for 'shake'. There should not be excessive movement of the pivot in its bearing in a side-to-side direction. If the shake is more than a quarter of the diameter of the pivot, the bearings must be renewed. It also follows that excessive wear in the bearings may have produced corresponding wear on the pivots, which should be clean and bright, without deep score marks, and parallel along their length. The governor shaft must run true, with minimal friction, in shake-free bearings and with an end-float of the shaft between the two bearings of about 15 - 20 thousandths of an inch - say the thickness of a visiting card. If this condition cannot be obtained, the bearings and the pivots must be renewed or repaired. For those without the necessary skill or equipment, a clock repairer might do the work.

Next examine the condition of the gear on the shaft; it should not be excessively worn or have any burrs or nicks on the teeth. (The same applies, of course, to its driving wheel.) Very often the face of the governor gear teeth in contact with the teeth of the driving wheel will be badly worn and, as such, obvious to the naked eye. Such a gear will always produce noise and if the noise is unacceptable must be replaced. In some governors, the gear is cut on the shaft itself, and in this case the complete shaft must be replaced. On some machines, however, the governor gear is a separate item pressed on to the shaft. In this case it is possible to pull off the gear and turn it round so that the unworn face of the gear mates with its driver. Since there are many variations in governor construction specific removal and replacement instructions cannot be given. Steady axial pressure on the gear as close as possible to the shaft diameter is required; no hammers or pliers!

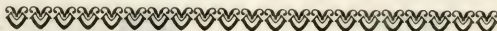
Let us assume that we now have a quiet, true-running shaft between good bearings, and turn our attention to the springs and weights. The springs must be of equal length and thickness without any excessive 'set' or permanent deformation. Satisfactory operation cannot be obtained unless these conditions are met with. Some springs are asymmetrical, i. e. the weights are not equidistant from each end. It follows that all springs in a set must be fitted in the same way. Most springs have a slotted hole at one end, and this should be at the same end of the shaft for all in the set.

Dismantle the springs from the two collars and, if possible, take off the weights (not practicable if they are rivetted). Check that the collar with the disc attached slides freely along the shaft and, if not, remedy this. Check that all springs match exactly in length, width, thickness and hole positions; if they do not, a new set is required. If the old springs are badly set, they will again need to be renewed. The new springs do not have to be identical with the old, but this is highly desirable, and in any case they should not be grossly different. For example, a narrower spring size could be compensated by being slightly thicker. Do not select springs that are substantially shorter than the originals; they will not work properly. Longer ones may be acceptable, if there is room within the motor frame to prevent fouling of the weights at full speed, or on the shaft to accommodate them at rest. Weights should be identical in size and material; if possible, check the weight of each one.

When satisfied that all is well, re-assemble and fix to the shaft. Check that the whole assembly will slide freely on the shaft before securing the fixed collar in position. Sometimes the screws in the moveable collar are slightly long and instead of tightening the springs on the collar will effectively fix the collar on the shaft. If all is correct, the springs will all lie flat, or to the same curve if they have a 'set', when the motor is at rest. If this is not the case, try loosening the screws and re-tightening them. If the problem persists, either the holes in the springs or those in the collar are not identical. The remedy is to file the hole(s) in the springs until they all lie concentrically.

Before refitting the governor in the motor, check the condition of the speed control mechanism. The linkage controlling the position of the friction pads must be free from undue wear or 'slop', while the pad(s) should be soft and free from grit. Oil the pads with vegetable oil if possible, otherwise use 3-in-1.

Finally, assemble the governor into the motor and set the mean position of the spring and weight assembly so that the stop/start and speed control system works correctly. Tighten the securing screw. If it is found that, irrespective of the position of the spring and weight assembly, the speed cannot be made fast enough, the springs are too weak or the weights too heavy. Conversely, if the speed cannot be made slow enough, the springs are too strong or the weights too light. In either case the remedy is obvious.



EDISON BELL

AGAIN

LEADS THE WAY

And now takes in

EXCHANGE ALL OLD RECORDS

in part payment for

NEW E.B. GOLD MOULDED XTRLONGS.

Look up your collection, pick out the **Worn-out**, the **Cracked**, and those you want to get rid of take them to an **EDISON BELL DEALER**, and he will allow you **3d.** each in exchange for one **NEW Edison Bell Record**.

This is equivalent to a

Reduction in the Price of
The **BEST RECORD** the **WORLD PRODUCES**
to **9d.** each

by your returning the material when the **Record** engraved upon it is no longer serviceable to you—you then have had all the value out of it—your shillingsworth in fact—and we ask you to return the useless cylinder—just as you would return an empty case after using the contents.

*In this case it is the **Material** alone which is of value to us, so it does not matter whether the cylinder is cracked or broken, so long as all the pieces are included—and to render this offer extensively serviceable we will accept any standard make of records, brown or black.*

Private users may now look out their **cracked, worn-out, or other Records** they desire to get rid of—and go in for renewing their collections with modern titles—and they can in future

ALWAYS KEEP-RIGHT-UP-TO-DATE

AT

9d. Per Record.

Edison Bell, 39, Charing Cross Road, London.

ENGLISH RECORDS 1930-39

A LISTING BY JIM HAYES OF RECORD COMPANIES IN ENGLAND AND THE RECORDS THEY SOLD IN ENGLAND IN THE DECADE IMMEDIATELY BEFORE THE SECOND WORLD WAR.

Additions are invited to the ensuing lists; we begin with the records sold by ordinary record shops throughout England, and three other lists, covering records sold by MAIL ORDER, NEWSAGENTS, and DEPARTMENT STORES ('Own brands'), follow. Any additions or comments should be sent to the Editor for forwarding to Jim Hayes.

It should be noted that the lists are concerned only with labels pressed in England for sale in England. Where the dates include 1930 or 1939, this indicates merely that the record in question was current in that year, not that it was necessarily introduced in 1930 or withdrawn in 1939.

| | |
|--|-----------|
| British Homophone Co. Ltd. | 1930-35 |
| 8" KIDKORD: PLAZA: SOLEX | |
| 10" 4 IN 1: HOMOCHORD: SOLEX: STERNO: STERNO RECORD | |
| 12" STERNO | |
| British Zonophone Co. Ltd. | 1930 - 32 |
| 10" ZONOPHONE | |
| 12" ZONOPHONE | |
| Brunswick Ltd. | 1934 - 39 |
| 10" BRUNSWICK | |
| 10" BRUNSWICK | |
| Cinematograph Trade Benevolent Fund | 1935 - 37 |
| 10" VOICE OF THE STARS | |
| Columbia Graphophone Co. Ltd. | 1930 - 39 |
| 10" COLUMBIA: REGAL: REGAL ZONOPHONE | |
| 12" COLUMBIA: REGAL: REGAL ZONOPHONE | |
| Crystalate Gramophone Record Mfg. Co. Ltd. | 1930 - 37 |
| 8" BROADCAST NEW SERIES | |
| 10" IMPERIAL: IMPERIAL BROADCAST: REX: VOCALION: VOCALION SWING SERIES | |
| 12" CRYSTALATE: IMPERIAL | |
| Decca Record Co. Ltd. | 1930 - 39 |
| 10" DECCA: DECCA POLYDOR SERIES: "MAGI-TRAK": PAVILION: REX: VOCALION | |
| 12" DECCA: DECCA POLYDOR SERIES | |
| Dominion Gramophone Records Ltd. | 1930 |
| 10" DOMINION RECORDS | |

| | |
|--|-----------|
| Edison Bell Ltd. | 1930 - 33 |
| 8" EDISON BELL RADIO | |
| 10" EDISON BELL WINNER: EDISON BELL WINNER RECORD | |
| 12" EDISON BELL ELECTRON | |
| Edison Bell (Proprietors Sound Developments Ltd) 1933 | |
| 10" EDISON BELL WINNER | |
| Edison Bell (1933) Ltd | 1933 - 35 |
| 10" EDISON BELL RECORD: EDISON BELL WINNER | |
| 12" EDISON BELL ELECTRON | |
| The Gramophone Co. Ltd. | 1930 - 39 |
| 10" HIS MASTER'S VOICE | |
| 12" HIS MASTER'S VOICE | |
| Metropole Gramophone Co. Ltd. | 1930 |
| 10" METROPOLE | |
| Murdoch Trading Co. | 1930 - 39 |
| 10" BELTONA | |
| Parlophone Co. Ltd. | 1930 - 39 |
| 10" ODEON: PARLOPHONE: PARLOPHONE ODEON SERIES | |
| 12" PARLOPHONE: PARLOPHONE ODEON SERIES | |
| Piccadilly Records Ltd. | 1930 - 32 |
| 10" PICCADILLY | |
| Vocalion Gramophone Co. Ltd. | 1930 - 32 |
| 8" BROADCAST: UNISON RECORD | |
| 9" BROADCAST: UNISON RECORD | |
| 10" BROADCAST SUPER TWELVE: "BROADCAST" TWELVE: "BROADCAST" TWELVE SUPER DANCE | |
| Vocalion Gramophone Co. Ltd. (Crystalate) | 1932 - 34 |
| 9" BROADCAST: UNISON RECORD | |
| 10" BROADCAST FOUR-TUNE: BROADCAST INTERNATIONAL: BROADCAST SUPER TWELVE | |
| Warner-Brunswick Ltd. (Chappells) | 1930 - 32 |
| 10" BRUNSWICK: PANACHORD | |
| 12" BRUNSWICK: PANACHORD | |
| Warner-Brunswick Ltd. (Decca) | 1932 - 39 |
| 10" BRUNSWICK: PANACHORD | |
| 12" BRUNSWICK: PANACHORD | |
| Warner-Brunswick Ltd. (Brunswick) | 1933 - 4 |
| 10" BRUNSWICK | |
| 12" BRUNSWICK | |
| World Echo Records Ltd | 1930 |
| 10" WORLDECHO | |

| | |
|-------------------------------|------|
| ? (Unknown company) | 1933 |
| 10" DAILY MAIL MYSTERY RECORD | |

FLEXIBLE RECORD COMPANIES

| | |
|------------------------------------|-----------|
| Film-O-Phone Flexible Records Ltd. | 1930 - 32 |
| 10" FILM-O-PHONE FLEXIBLE RECORD | |
| 12" LONGANOTE | |

| | |
|---------------------------|------|
| Globe Record Co. Ltd. | 1931 |
| 10" THE NEW EMPIRE RECORD | |

| | |
|------------------------------------|-----------|
| Goodson Gramophone Record Co. Ltd. | 1930 - 31 |
| 7" GOODSON RECORD | |
| 10" GOODSON RECORD | |

| | |
|------------------------|-----------|
| Phonycord Ltd. | 1930 - 31 |
| 10" PHONYCORD FLEXIBLE | |

| | |
|---------------|-----------|
| Trusound Ltd. | 1931 - 32 |
| 10" TRUSOUND | |

| | |
|---------------------------------|------|
| Trusound Pictorial Records Ltd. | 1933 |
| 10" TRUSOUND PICTORIAL RECORDS | |

| | |
|-----------------------|---|
| ? (Unknown companies) | |
| 10" DIAMOND RECORD | ? |
| 10" FEATHERFLEX | ? |

MAIL ORDER RECORD COMPANIES

| | |
|-----------------------|-----------|
| Bosworth and Co. Ltd. | 1937 - 39 |
| 10" BOSWORTH RECORD | |

| | |
|----------------------|------|
| British Drama League | 1937 |
| 10" DIALECT RECORDS | |

| | |
|---------------|---|
| Carteras Ltd. | ? |
| 10" MAYFAIR | |

| | |
|----------------------------|------|
| Celebrity Gramophones Ltd. | 1930 |
| 10" CELEBRITY | |

| | |
|-------------------|------|
| Cinecord Co. Ltd. | 1935 |
| 10" CINECORD | |

| | |
|--------------------------|---|
| Elim Publishing Co. Ltd. | ? |
| 10" ELIM RECORD | |

| | |
|--|-----------|
| E. M. G. Handmade Gramophones Ltd. | 1935 - 36 |
| 10" TELEFUNKEN | |
| 12" E. M. G. TREASURY OF MUSIC: TELEFUNKEN | |

| | |
|--------------------------------------|---------------|
| Full Gospel Publishing House | ? |
| 10" FULL GOSPEL RECORDS | |
| J. Curwen and Sons Ltd. | ? |
| 10" CURWEN | |
| J. G. Graves Ltd. | 1930 - ? |
| 10" ARIEL GRAND RECORD | |
| Levy's Sound Studios Ltd. | 1932 and 1935 |
| 10" ORIOLE | |
| 12" ORIOLE | |
| Linguaphone Ltd. | 1930 - ? |
| 10" LINGUAPHONE LANGUAGE RECORD | |
| 12" LINGUAPHONE LANGUAGE RECORD | |
| The National Gramophone Society | 1930 - 1931 |
| 12" THE NATIONAL GRAMOPHONE SOCIETY | |
| Sonodisc Ltd. | 1934 - ? |
| SONODISC LANGUAGE RECORD | |
| Synchrophone Ltd. | ? |
| 10" OCTACROSS | |
| Syncrophone (1936) Co. | ? |
| 10" OCTACROSS | |
| ? (Unknown Companies) | |
| 9" PIK-NIK (single-sided) | 1930 |
| 10" BRC | 1939 |
| 10" DOLMETSCH RECORDING | 1937 - 1938 |
| 10" FILMS OF TODAY | 1935 |
| GUY'S HOSPITAL RESIDENTS PLAY RECORD | 1935 |
| 10" HUDSON | ? |
| 10" HUDSON-TRUSOUND | ? |
| 10" HUNTING BY EAR | 1937 |
| 10" MUSIC MASTER | ? |
| 10" PITMAN'S RHYTHMIC RECORDS | 1932 |
| AND KEYBOARD MASTERY COURSE | |
| 10" REDWING | ? |
| 10" ROYALE | ? |
| 10" SIMCHA | ? |
| 10" SONGS OF WILD BIRDS | 1936 and 1937 |

NEWSAGENTS

| | |
|------------------------------|----------|
| Durium Products (G. B.) Ltd. | 1932 - 3 |
| 10" DURIUM (single-sided) | |

DEPARTMENT STORES

| | |
|--------------------------------|-----------|
| Currys Ltd. | 1930 |
| 10" CURRY | |
| F. W. Woolworth and Co. Ltd. | 1930 - 37 |
| 7" THE VICTORY | |
| 8" ECLIPSE | |
| 9" CROWN | |
| Lewis's Ltd. | ? |
| 8" LEWIS'S LONG LIFE | |
| Metropolitan Chain Stores Ltd. | ? |
| 10" THE EMPIRE | |
| Peacock's Stores | ? |
| 8" PEACOCK | |
| 10" PEACOCK | |
| Selfridge Ltd. | ? |
| 8" SILVERTONE RECORD | |
| 10" "KEY" RECORD | |

This portable, which was advertised in a wholesale catalogue for 1934-5, incorporates a "Balance" tone-arm (or, as I have seen it elsewhere, "Balanstarm").

This is counterbalanced in such a way that the machine can be played even when upside down - or so the blurb assures us.

When did you last try to play a gramophone upside down? And what prompted you to essay such an exercise? Or were you merely looping the loop in an aeroplane while the band played on?

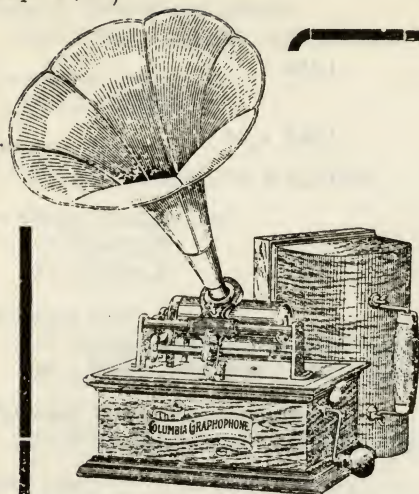
Another entry for the 'Inventions that nobody wants' department, methinks.



THE
"ATLAS"
PORTABLE
GRAMOPHONE.

This model is fitted with the patent "BALANCE" tone-arm, and can be played in any position. You can turn machine upside down and it will still keep playing without doing harm to machine or records. Leather-cloth covered case, size 16½" x 11½" x 7". Nickel-plated metal corners. Interior horn. "GARRARD" single-spring worm-drive motor. 10" plush-covered turntable. Nickel-plated needle drawer. Compartment in lid for holding records. Complete with metal diaphragm sound box.

No.
S3302 C4000 each £2 19 6



**FIVE GUINEA
REGENT
GRAPH-o-phone.**

Equipped with the same super-sensitive Sound-Box and Aluminium Tone Arm as our most expensive disc model. Has the same Patent Needle Holding Clip. Looks well, runs well. It's tone will satisfy **you**.

Ask your Dealer to let you see and hear these NEW MODELS. Send to nearest Branch for leaflet "Four Popular Models."

COLUMBIA PHONOGRAPH COMPANY,
GEN'L.,

Room A2, 64 and 66, OXFORD STREET, LONDON, W.

50, Union Street, GLASGOW.

54, Market Street, MANCHESTER.

96, St. Mary Street, CARDIFF.

255, Clarence Street, SYDNEY, N.S.W.



TWO WINNERS

**Two Guinea TRUMP
GRAPH-o-phone.**

With the famous LYRIC RE-PRODUCER and a motor well-built and reliable—worthy of the Columbia name.

Promises to be the favourite cylinder machine of the year.



So You Think You Know

To help you while away all those turkey-stuffed leisure hours over the Christmas holiday, we offer here sixty questions to test your knowledge of the history of sound recording. The questions have been extracted from the Quiz organised by Frank Andrews for the September Meeting.

MUSICAL DIRECTORS.

The following were musical directors for one or more recording companies during their careers. Name the companies.

1. Sir Landon Ronald
2. Albert Ketelbey
3. George W. Byng
4. Herman Finck
5. Joseph Batten
6. George Ison
7. Jay Wilbur
8. Harry Bidgood
9. Harry Hudson
10. Russell Hunting

CROSSWORD CLUES (Record names)

11. Was this record perfidious?
12. Stop the ship!
13. This one Fell to earth, I knew not where.
14. Strap on alpha.
15. Roman National opera house?
16. Was this the hardest record?
17. Don't look, this soldier changing!
18. Largest pachyderm of its day.
19. Roman ladder, or another opera house?
20. Nelson saw no ships from this label.
21. Canine recognition.

HISTORICAL WATERSHEDS

22. A well-known recording company changed its name-style on records following a High Court decision in London in 1910. What were the records called up to that time?
23. What was their new name?
24. In what year were the first double-sided records offered for sale in Great Britain?
25. What was their name, and who manufactured them?

26. The Gramophone Co. introduced its first double-sided records in England 1908. What was the exact name of these records?

INVENTORS AND INVENTIONS

27. Who, in 1881, successfully recorded on wax cylinders and discs, using both lateral and vertical cut, and procured copper matrices from the discs?
28. Who invented a vertical cut for disc records, of V-section and using steel needles?
29. Who, in 1877, was the first to describe a method whereby a disc recording might be made capable of reproduction, and which of the following methods of recording did he envisage?
- A) Cutting or engraving into a wax-like substance.
 - B) Indenting metal foil or wax-like coated material.
 - C) Engraving directly into metal plates.
 - D) Photo-engraving.
 - E) Magnetizing metal wire.
 - F) Inscribing directly through an etching ground and etching.
30. Which of the above methods was used and patented by L. Rosenthal from Frankfurt (his machine, the Echograph, was demonstrated in London in 1893)?
31. Who invented the twin soundboxes on a double tone-arm in Britain, and what was the machine called?
32. Who patented two forms of stereo recording in 1931, and what were they?
33. Who invented the Telegraphone magnetic sound recorder, and which member of the British Royal Family recorded on it?
34. Who developed Full Frequency Range Recording for Decca, and with which record company was he previously associated?

BRITISH MACHINES AND THEIR MAKERS OR CONTROLLERS

Who made the following machines, or controlled their sales in Britain?

- 35. His Master's Voice, 1910 onwards
- 36. Gramophones, 1901 - 1907
- 37. New Century Phonographs, 1901 - 3
- 38. Discaphones 1909 - 1926
- 39. Commonwealth
- 40. Academy
- 41. Tournaphone
- 42. Sonora
- 43. Vesper
- 44. Viva-Tonal Graphophones
- 45. Decca gramophones 1914 - 1928

TRAVELLERS INCOGNITO - What were the real names of the following Zonophone artists?

- 46. John O'Reilly
- 47. Walter Miller
- 48. Eric Courtland
- 49. Arthur Walpole
- 50. Johnny Wakefield

SOUNDING BRASS - Are the following statements TRUE or FALSE?

51. Recordings of the Coldstream Guards Band, under Mackenzie Rogan, were issued on Columbia discs and cylinders in 1904.
52. The Royal Artillery Band and the Grenadier Guards Band were the first two military bands recorded on Berliner discs in London.
53. The Band of the Welsh Guards were first issued on Regal records in 1915.

MISCELLANEOUS

54. There were two types of recording, one associated mainly with cylinders, the other with discs. The following is a list of different terms for one of these systems; complete the list by filling in the equivalent term for each one to describe the other system.
Vertical cut
Sapphire cut
Phono cut
Edison cut
Hillandale cut
55. Scientific Projections Ltd. marketed a novel gramophone in 1922: what did it do, and what was it called?
56. Pemberton Billing invented a process of making records which could be sent through the post easily and cheaply. What were the records called?
57. What was the IM Master Set used for?
58. What was Beautytone?
59. Who invented the Lifebelt?
60. In what year did tone-arms appear on disc machines?

The answers to all these questions will appear in the next issue.

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## **PHONOFAIR 1981**

HELD AT PYRFORD VILLAGE HALL ON JUNE 20TH 1981.

Around 10 a.m. early stallholders and Chilterns branch helpers arrived at Pyrford to lay the hall out ready for the multitudes of members and machines. By 11.30 all was ready and members and visitors started to arrive in large numbers. Many were clutching machines which had been dusted, polished and in some cases rebuilt to enter in the Concours d'Elegance. Entries for the competitions exceeded all expectations and the area for entries had to be enlarged rapidly to accommodate all the machines. The stallholders did brisk business with many machines, records and Pound notes changing hands. There was something for everybody on the stalls and most of the members would have found something they were looking for. Dealing carried on until 4.30.

In the next half-hour, the hall was transformed into a concert hall ready for the competition results and demonstrations. The choice of winners was left to members, who had been given ballot papers on entering the hall. There were seventeen entries in the Best original authentic section, of which the winner by a clear majority was a

Senior Monarch with oak horn and all original polish and nickel. This was the same Senior Monarch that had won its owner, Stuart Matthews, a prize at the 1980 Phono-fair. The prize for the best rebuilt/restored machine went to a Columbia Q phonograph which had been completely rebuilt by Mike Field - who, it may be remembered, had a hand in making the trophies for this event. The trophies were presented by the Chairman, Christopher Proudfoot. It must be said that all the machines were in excellent condition and it would have been an impossible task for one judge to select a winner in either section without the aid of the ballot.

After the presentations, we were treated to a short demonstration by Leonard Petts of EMI Music Archives. He played some very unusual and rare recordings, and told us briefly of the aims of the Archives. Among his recordings we heard "The Gramophone" by Burt Sheperd, GC 1253, several ethnic and political recordings from all parts of the world and, in conclusion we heard the Gramophone returning thanks, GC 1329.

Our next guest speaker was Wyndham Hodgson of Expert Pickups. He told us briefly how he began making specialist styli to suit all kinds of recording medium, disc or cylinder, and described the services his company offers. To finish the day's events, we saw a few automatic machines giving their best on behalf of their owners. These included a coin-slot Standard phonograph, a Peter Pan alarm-clock gramophone, a coin-slot Gramophone derived from the Trade-Mark model and an HMV Automatic 12, a 1930 electric autochanger which caused great consternation as the rejected records missed the next to be played by a hair's breadth.

Finally, all that remained was for the Chilterns Branch Chairman, Howard Hope, to close the show and thank all who came from near and far including the Dutch Society members, a couple from Australia and Norway and many other places. A great day was had by all and the organisers are to be congratulated on achieving so successful an event.

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London Meeting

SEPTEMBER

The evening was devoted to a quiz devised and presented by Frank Andrews, with the members divided into two teams headed by George Frow and John McKeown. The questions (some of which appear as our Christmas Quiz in this issue) ranged over all aspects of recording history; for example, Who made the first 12-inch record?; Who was the Musical Director for Duophone?; Who made the Casey sketches?. Other questions covered dates and the various names given to different record 'cuts'. Many questions made use of recorded examples (played from a tape).

An entertaining and educational recital, and we came away knowing just a bit more about the background to our hobby. Our thanks to Frank for the many hours which he must have put into the compilation of the Quiz.

London Reporter.

EDISON BELL AGAIN!!!

LOOK OUT FOR

THE NEW

DISCAPHONE

— RECORD. —

It plays on Gramophones, Zonophones, Disc Graph-o-phones, and all other Disc 'Phones in which Needles are used.

**TWO
IN
ONE.**

- 2/6 -

**TWO
ON
ONE.**

The record is the Sound writing on the material. There are two records—one on each side—on this Disc—the records are 1/3 each or 2/6 the pair.

ECONOMY in everyway—material, carriage, storage and cost.

EFFICIENCY — You know the Edison Bell Records—always **U—T—DATE.** The enterprise, attention, experience, and judgment which have distinguished **EDISON BELL** of old will be welcomed by all owners of **DISC** machines.

E.B. LEAPS this year—TO TOP “DISC” NOTCH.

| | | | | | | | |
|----------------------|---|---|---|---|---|---|----------------|
| DISCAPHONE RECORDS - | . | . | . | . | . | . | READY MAY 15. |
| PHONO DISC ,, | . | . | . | . | . | . | FOLLOWING ON. |
| DISCAPHONE MACHINES | . | . | . | . | . | . | IN THE SEASON. |

The same Old Address—

39, CHARING CROSS ROAD, LONDON.

PEOPLE, PAPER AND THINGS

by George Frow

The October London Meeting fell two days before the fiftieth anniversary of Thomas Edison's death. A cylinder programme was given - among others - and a disc recording of Edison speaking on Ediphone cylinders played, as well as copies of periodicals marking the event, put on display. October 1931 was exactly two years after the Amusement Phonograph Division shut down, and the world was having a depression of its own in those days, not very much different from now. Another inventor who died fifty years ago this year was Sir Charles Parsons, whose steam turbine is his permanent memorial, but who also had minor developments like the compressed-air Auxeto-Gramophone to his credit. It was Edison who opened the way more than anyone to modern electrical generation and distribution; Parsons made the generation so very much more efficient and unwittingly sowed the ideas of modern jet flight, just as the air-magnified Auxeto-Gramophone was supplanted years after by electronic valve amplification. Ironically Edison could have 'been in' early with such a valve, but his 'Edison Effect' noted in 1883 (caused by the blackening of the interior of a glass lamp by carbon particles off the filament) was adapted instead to control the speed of his electric generators.

The fiftieth anniversary of Edison's death was marked by B. B. C. Television with a small display and demonstration of phonographs, in which David Williams and Michael Appleton were variously involved. This was on the children's Blue Peter programme, and whereas it is rewarding that the occasion has been recognised, why on earth is it always on children's and women's programmes and not in the middle of the evening at times for everybody? In the New Year we understand that there will be an historical presentation featuring EMI material, and may we look forward to a 'peak viewing hour' - whatever that means.

The noted Austrian conductor Karl Böhm, who died in August aged 87, had been conducting in concert and on record for longer than most members can recollect. Probably only 93-year-old Sir Adrian Boult is his musical senior. Böhm's red label discs with the Sächsische Staatskapelle, Dresden, abounded in the 'thirties and surface now as collections of those days come on the market, in fact it may be remembered that even Böhm and this fine orchestra started on the Electrola series EH, the equivalent of the HMV plum label. Activity into late old age among conductors and organists is a noticeable fact of life, and has it ever been shown that this may be owed to the exercise demanded of the job? Charles-Marie Widor (1845 - 1937) was an example of the latter; he was 88 when his - for then - breathtaking record of the Toccata from his Fifth Organ Symphony appeared on HMV DB 4856, although his pedal work is not as agile as it might be, not unnaturally. He went on to make two further records (DB 4864-5) from his Symphonie Gothique which were not issued in the United Kingdom. Popularity of the Widor Toccata for weddings and joyful occasions may be due to this composer's own recording, which stayed in the British catalogue until January 1955.

Those of us who have for years complacently thought the Dog and Trumpet logo to

be the most well-known trade-mark in the western world will be surprised to learn that the lead in the United States at any rate is held by Coca Cola, and in the second place is the Bunny's head of the the Playboy Club. Such is cultural progress.

The B. B. C. Television series of six called 'The Old Boy Network' has given viewers a lot of pleasure, particularly the appearance of Leslie Sarony as the first Old Boy. Sarony in his career has never been far away from the recording studio, and has written and sung many memorable songs. Within the last year an l. p. of his has been issued, and in the old days he appeared, like Cavan O'Connor, on nearly every label in the Country. Happily he can still sing, jog around the stage and tell a good story. 'Rhymes' by Jack Hylton's band, with Sarony on the vocal, was an enormous seller in its time on the Zonophone and Decca labels, the best army bands play 'When the Guards are on Parade' and 'When the Band Goes Marching by', and there are scores of pantomime and nonsense songs like 'I Lift up my Finger and say "Tweet Tweet"', 'Ain't it Great to be Blooming well Dead?' and 'Wheezy Anna'. Leslie Sarony is sometimes credited with 'The Old Sow', but it is usually thought the man responsible for bringing this song out of the countryside was Albert Richardson; he was sexton of Burwash Church in Sussex, and his version may occasionally be seen at jumble sales on Zonophone 5178. Of its kind it is an unaccompanied tour-de-force. A contemporary inhabitant of Burwash with Richardson was of course Rudyard Kipling.

Mention of Zonophone brings to mind the great quantity of good and bad recordings that were put under this label - very much the Gramophone Company's 'B' team - and also on Regal, Columbia's second string. Regal and Zonophone underwent a middle-aged marriage of convenience in January 1933 that turned out to be a long-lived and happy partnership, and the name is perpetuated in EMI's Salvation Army label. Zonophone used the T prefix for 10-inch records and TA for 12-inch, the 'T' being a left-over from the Twin double-sided records of 1908. However this T never appeared on the actual labels until they became Regal-Zonophone. Regal used the prefix 'G' for both 10-inch and 12-inch records, and presumably this stood for Graphophone; after March 1930 these became MR and MX respectively, when Columbia also adopted letter prefixes to numbers. Possibly the M stood for maroon label, but this is not known. Although both Regal and Zonophone and later Regal-Zonophone were for the cheap end of the market, prices for both started at 3/- and 2/6d, quite a lot of money for the times; they went as low as 1/- (5p.) in the late 'thirties in competition with Rex. The catalogues for these labels over the 78 r.p.m. years are nuggets of information if available to the reader, and the labels, artists and status are most worthy of a paper by anyone having the time and inclination. Sales of many must have been slow, as some could still be bought with green Zonophone labels until 1941, but there were massive deletions during the war years and they withered away during the 'fifties.

The B. B. C. radio programme 'Down Your Way' in an October visit to Huntingdon interviewed a local historian, and having heard from him about Oliver Cromwell's connections with the town, as is customary the interviewer asked which record the historian would like to hear. The answer was that as Edison Bell used to press records in the town, before the factory was burnt, he had been gathering up Edison Bell

records for about ten years and would like to hear one of them; this turned out to be an early - and poor - dance record called 'Firefly'. If this gentleman is a member perhaps he could make himself known to those in the Society researching old companies, as his knowledge could well be a useful asset.

The following periodicals etc. noted over the past year are listed for members' interest, and will not be given further mention for some issues, for reasons of space:-

Billy Williams/Stanley Kirkby tape cassette, compiled by the late Sydney H. Carter. Available from the Hillandale Bookshop.

Gilbertian Gossip, privately circulated by Michael Walters, c/o British Museum, Tring, Herts, England.

De Weergever, magazine of the Dutch Phonograph Society, Jacob van Lennepkade [REDACTED] Amsterdam, Holland.

Edison Blue Amberol Recordings 1912 - 14 by Ron Dethlefsen; published by Allen Koenigsberg, New York. U.K. members may obtain a copy from the Hillandale Bookshop.

Eric Coates - Biography and Discography by Stuart Upton. 75p. U.K., 85p. Overseas, £1 Overseas Airmail.

Crystal Palace Saturday Concert Programme, October 1895 (reprint) £1 including postage.

Vintage Light Music Society Magazine (four per year), Annual Societ subscription £1.75. Monthly meetings.

For the above three items, apply to [REDACTED] West Wickham, Kent, England.

Jerry's Musical News' \$20 annually, airmail or \$12 seamount; U.S. and Canada \$6. Enquiries to J. Madsen, [REDACTED] Edina, MN55424, U.S.A.

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#### A.F.M.C.

Thanks to information received from Roger Thorne, Frank Andrews writes, it is now possible to state with certainty that records labelled A.F.M.C. (HILLANDALE No. 117, Page 124) were issued by the Anglo-French Music Co. Ltd., and the initials do not stand for 'Arranged for Music Colleges', as suggested.

The Anglo-French Music Co. appears to have been taken over by the Oxford University Press Music Department, who were using the A.F.M.C.'s Wimpole St. address in 1926, and the A.F.M.C. disappeared from the London Directory for 1927.

Roger Thorne also states that records were manufactured for the A.F.M.C. by Parlophone, in addition to the Universal Music Co.



**EDISON BELL RECORDS.****NEW ISSUE—NEW PROCESS.****ONE SHILLING****OUR UP-TO-DATE DEALERS**about the middle of May and **CONSIST OF****20000 Village Blacksmith, Part 1.****20001 " " " 2.****By Mr. PETER DAWSON and Orchestra.**

Mr. Dawson renders this fine song with feeling and dignity. Although recorded in two parts each is interesting in itself. No. 1 has a splendid anvil effect, and in No. 2 a special feature is the organ accompaniment.

**20002 Splash Me.****By Miss D. WHITTAKER and Orchestra.**

Sung very daintily with taste and point.

**20003 The Clock and the Cradle.****By the BOHEMIAN BAND.**

A domestic lullaby illustrating the clock ticking and the cradle rocking.

**20008 Vampire March (Xylophone Solo).****By Mr. DUDLEY ROY and Orchestra.**

One of the best Xylophone solos we have issued. It is lively and spirited from beginning to end.

**20009 Dainty Daisy Dimple (Bell Solo).****By Mr. LEN WARD and Orchestra.**

A charmingly attractive Record, the bells being sweet and mellow, and the composition catchy and piquant.

**20011 Rates and Taxes.****Mr. WILL EVANS.**

Mr. Will Evans discourses learnedly on the evils of taxation and gives plenty of reasons why one should not pay these unwelcome demands.

**20047 Niki March (From "A Waltz Dream.")****By the ROYAL MILITARY BAND.**

A huge success from "A Waltz Dream." A special effect is gained by the Piccolo duet introduced, which is a pleasing interlude in this march.

**20070 Dan Cupid.****By the ROYAL MILITARY BAND.**

An extremely effective intermezzo with a pretty theme as trio with orchestral bells playing the melody.

**20072 Ring Down the Curtain.****By Mr. HARRY TREVOR and Orchestra.**

An old title re-made with orchestral accompaniment.

**20074 Because I look a Fool.****By Mr. BEN LAWES and Orchestra.**

The singer is not as green as he is cabbage looking. How he takes in a good feed, and the landlord of the restaurant at the same time is very smart.

**20075 Geography.****By Mr. HARRY BLUFF and Orchestra**

A song that combines instruction with amusement.

This marks a great advance in the art of recording sound, and care will be taken that

**EVERY RECORD is a MASTER RECORD.**

These records will be easily distinguished by their newly designed box, and will be known hereafter as the

**NEW N.P. RECORD.****EDISON BELL—ALWAYS FIRST—ALWAYS UP-TO-DATE.****FIRST IN 1890. — FIRST TO-DAY.****39, CHARING CROSS ROAD, LONDON.**

# London Meeting

AUGUST

This was a two-part meeting, and for the first half we were pleased to welcome Prof. Allen Debus, after a lapse of some years, from the U.S.A. He came with a well-prepared lecture accompanied by slides and tapes.

His title was "Pride and Prejudice, or the Decline and Fall of Collins and Harlan" and this covered songs concerning the American negroes, some performed by them and by black-faced white performers, and some relating to aspects of their behaviour and culture. We were warned at the beginning that some of the material is today considered offensive; but around the turn of the century, when most of these songs were written, comic songs at the expense of the negroes and other ethnic groups seem to have been accepted even by those parodied.

There were many slides of negro performers, and also of song-sheets. Recorded examples were played not only of Collins and Harlan themselves but also of true negro singers such as George W. Johnson, born a slave and possibly the first black comedian to make records in the U.S.A. His "Negro laughing Song" was heard, from a 1902 Columbia disc.

The premier black performers of this period, it was suggested, were Bert Williams and George Walker, who in the 1890's broke into a vaudeville dominated by white 'coons', billing themselves as the 'Two Real Coons'. We heard their "Good Morning Carrie", recorded for Victor in 1901.

Collins and Harlan were among the most effective of 'coon' singers in the recording world, and made their first records in the late 'nineties. A typical example of their style was "Coon, Coon, Coon", of which we heard a 1903 recording.

The First World War saw a great change in the attitude towards the negro, when he proved himself in the field of battle. Some came to the fore after the war, and we saw more slides of such people as Jim Europe and Noble Sissle, and heard examples of their records.

Many thanks, Allen, for an enlightening and well-prepared programme.

The second half of the meeting was devoted to discussion on the various aspects of playing old recordings, especially Berliners, bearing in mind the series of radio broadcasts some time back in which our member Peter Adamson featured. Peter has specialised in research into Berliner records, but he also covered Edison and other acoustic recordings in his talks. Apart from the very low speeds required for some Berliners, there was the question of surface noise. Many companies, when re-recording old discs on to l.p., had 'killed off' the surface noise to such an extent that some voices and instruments were almost unrecognisable. Peter believes in not only leaving the surface noise in (which true enthusiasts do not notice anyway), but in amplifying bass and treble. In this way violin notes previously unheard could be brought

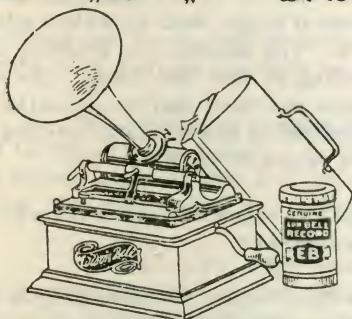


out and, for example, a bass drum (which various 'authorities' say never entered an acoustic recording studio) was heard as it should be.

Among other items recalled was an Edison recording of Rachmaninoff, which, under Peter's system, sounded like a piano. not the muffled tone normally associated with old recordings. It is good to know that these old records are being so carefully preserved, and the the B. B. C. has given some time to the subject.

## EDISON BELL New Phonographs

|     |                |         |
|-----|----------------|---------|
| ELF | runs 2 records | £1 15 0 |
| IMP | " 4 "          | £2 10 0 |
| ERA | " 6 "          | £3 15 0 |
| DON | " 10 "         | £4 15 0 |



As might be expected with a new principle of Phonograph, slight errors at first were made. These are all remedied, and the machines are

**ALL RIGHT ALL THROUGH, DURABLE and EFFICIENT.**

**SEND FOR WHOLESALE PRICES.**

**EDISON BELL,**  
39, Charing Cross Road, LONDON.

## GENUINE EDISON BELL DISCAPHONES

Play Every Kind of Disc Records.

**NOW READY.**

- No. 1.—Walnut. 9 inch Turntable. Flower Horn, 13½ by 17 ... .. **42s.**
- No. 2.—Walnut. 10 inch Turntable. Flower Horn, 20 by 26... .. **63s.**
- No. 3.—Mahogany. 10 inch Turntable. Flower Horn, 23 by 26. Specially strong and durable motor, and highly finished **85s.**
- No. 4.—In panelled fancy woods. 11 inch Turntable. Flower Horn, 23 by 27. Specially constructed and finished **115s.**
- No. 5.—In Sheraton Cabinet. Large and powerful machine. Flower Horn, 25 by 27 ... .. **145s.**

All Discaphones may be thoroughly relied on for Finish, Quality, and Durability.

The Edison Bell is the only manufacturer of machines in the King's Dominions—SUPPORT HOME INDUSTRY.

**EDISON BELL, 39, Charing Cross Road, London.**

These two Edison Bell advertisements appeared in 1908, that on the left in February and that on the right in November. Neither the Elf - Don range of phonographs nor the early Discaphones are often met with today. Perhaps few Edwardians cared about 'supporting home industry', a weakness they share with the present generation.

## CORRESPONDENCE

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Dear Chairman,

Recently, for my own instruction, hoping that later it might entertain my friends, I started to assemble an account, in audio visual form, of the acoustic machine from tinfoil to orthophonic.

The visual side, consisting of slides, mainly derived from published material, presented no difficulty. But suitable sound, to accompany pictures of design development, proved quite another matter.

By suitable sound I mean a re-creation, as near as possible, of the actual sound heard by listeners of the time, or in other words the contemporary sound of the acoustic machine.

Compared with other forms of mechanical player, notably the musical box, mechanical record players seemed to be badly served by recordings. Indeed, as far as I can determine, they are not served at all but are in the same unhappy position as the cobbler's children.

Assuming that this is a correct assessment of the position, and I know members will correct me if I am in error, then it might well be asked what we as a society should be doing to rectify that situation. The answer, of course, depends entirely upon how the membership feel. Speaking as one individual I can only say that I would hope that the C. L. P. G. S. would take the view that to establish an authoritative sound library, illustrating the development of the acoustic record player, would be a task worthy of the Society as the doyen of its kind.

But what, it may be asked, would be the value of such a library, apart from the sort of specialised application already mentioned?

In answer I can only say I feel sure there must be other people who, like myself, with limited opportunity to experience in actuality, the full range of mechanical reproduction, would welcome recordings of the classical instruments described in the literature.

In the real world in which mechanical talking machines were built, their sole purpose was to talk. Now with the widespread availability and constant improvements in tape recorders it has become comparatively easy to add to a picture on a page the sound of a machine. A sound, moreover, which if recorded from a survivor of acknowledged excellence would give a very fine indication of how the machine actually did sound to its original owner.

What would be the demand on such a library? Frankly, I have no idea. Certainly it would be sensible to assume it would not be large and keep the production costs commensurate. This I am sure can be done. Good quality recordings -



and quality is important - could be made on open-reel machines by Society volunteers at very modest outlay.

Under normal circumstances it would be the material to be recorded which would make it expensive. But this, it seems to me, is what makes the project uniquely suitable as a Society venture. For amongst our members we must have as fine and representative collection of machines and records as anywhere in the world. Machines, moreover, which because of the care and attention lavished on them are probably in as good condition today, acoustically, as at any time since they were built.

Thus, it appears to me, the project is entirely feasible if the Society has the desire to carry it out. If there is that desire then I would suggest the following steps:-

1. Draw up a list of machines and records to be recorded.
2. Approach members who have the best examples of machines and request their co-operation to record.
3. Record, as convenience permits, on a good reel-to-reel machine in stereo.
4. Produce a master tape edited to illustrate the development of machine design over the acoustic era.
5. Place the tape in the custody of someone having the facilities to transcribe either to open reel or cassette in both mono and stereo.

In passing, it occurs to me that if such a tape were available the BBC might be encouraged to add a track to their 'Sound Effects' series. This runs to some twenty-one records and includes a wide variety of sounds, including the musical box, but not, so far as I can determine, the acoustic phonograph or gramophone.

I would also hope that with such a tape available one of our knowledgeable writers might add to it a descriptive booklet. Perhaps even, coming back to where we started, a visual package might be assembled to go along with the audio side.

These then are my thoughts, Mr. Chairman, and I would be most interested to have your comments and those of other members, to the proposal. If adopted, it would add to the outstanding efforts of our Society in mounting exhibitions, a less spectacular but, perhaps, more lasting contribution to our interest.

Yours sincerely,

J. A. McCleery.

This sounds to me a very worthwhile exercise, if expenses can be kept to a minimum, whether or not the final product proves to wide practical application. Any comments, suggestions or offers to partake in the project would be welcome. - The Chairman.

# REVIEWS

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## JUKE BOXES - THE GOLDEN AGE

Paperback, 110pp., Thames and Hudson.

This book begins with a very brief history of the coin-slot talking machine from the invention of the phonograph in 1877 to the demise of the 78r.p.m. juke-box in 1948. The story concentrates mainly on the big names in juke-boxes such as Wurlitzer, AMI, Seeburg and Rock-ola, with notes on the formation of these companies. Mention is made of Columbia, and a couple of other lesser known factors involved in coin-slot entertainment between about 1889 and 1910.

The main body of the book is occupied by full colour photographs of thirty-two full-size juke-boxes made between 1937 and 1948, regarded as the 'Golden Age'. Each picture is accompanied by descriptive notes. Additional sections cover six table models and a few loudspeakers. The book is well produced on good quality paper and is well worth the money to collectors with a leaning towards these coin-grabbers.

Price £5.00 nett from the Hillandale Bookshop (see Bookshop Supplement).

D. R. R.

## MAREK WEBER AND HIS FAMOUS ORCHESTRA, Vol.2 (Berlin 1921-5) (RRE189)

Sixteen tracks of light music from original Parlophon and Polydor 78s.

## THE MUSIC OF SIR FREDERIC COWEN (1852 - 1935) (RRE 190)

Seventeen tracks of his light music conducted by the composer, and of ballads sung by various artists.

For years Stuart Upton and friends in the Vintage Light Music Society have been assembling tapes of early light orchestral and instrumental and vocal pieces, and this enterprise is paying off as their records become known to a wider public.

The Marek Weber items consist of vignettes from shows, graceful waltzes and light music pieces, most of which sank out of hearing between the two wars; all are well transferred, the surfaces being surprisingly clean for the age of the originals. These German Parlophons with Weber's signature across the label area are usually well used when found; most of the originals here are acoustic. This is music of the more elegant and fashionable side of the notorious Berlin of that decade, and quite removed from down-to-earth Weill and Hollander, which undoubtedly had everything but innocent charm. If you enjoy exploring light music you'll enjoy this record and its predecessor (RRE 180).



Sir Frederic Cowen may not ring a bell first time with everyone, but "The Better Land", "Border Ballad" and "The Children's Home" are encountered by every record collector worth the name in Britain, whatever his taste. Cowen is undeniably neglected, as are other of his contemporaries, but there has been no difficulty in finding enough items to fill two sides, seven being conducted by Cowen himself. The second side is given to his songs, rendered by Harry Dearth, Carrie Herwin, Tetrizzini, Clara Butt, Stanley Kirkby, Andrew Black and others, and the first features our old friends Mackenzie-Rogan's Coldstream Guards and the Black Diamonds Band as well as Cowen's Symphony Orchestra.

The ballads are deeply rooted in the reigns of Queen Victoria and King Edward VII while the two from the Great War are naturally very patriotic, and together comprise a first-time vintage assemblage of Cowen's work. Of the vocalists Tetrizzini is disappointingly thin in tone in "The Swallows", which makes the words indistinct, but the other transfers are well done. May we hope for some more like it, if this record is well supported; there are ears for quiet ballads in these troubled days.

Both records have detailed notes, but it would help if these were better spaced and more clearly printed, especially on the Weber record.

Records £4.50 each post free from Rare Recorded Editions, [REDACTED]  
London N. W. 6.

G. L. F.

Allen Debus, whose programme at the August meeting is reported in this issue, writes:

"In THE COMPLETE ENTERTAINMENT DISCOGRAPHY Brian Rust and I listed six London recordings by American artist Bert Williams, for the years 1903 and 1904:  
G + T (rejected) The Cake Walk  
Zonophone 42106 He'd a Funny Little Way with Him  
Columbia cylinder 200986 It Wasn't his Turn to Laugh  
Lambert cylinder 5176 Bill's Whistle  
Lambert cylinder 5202 Whistling Johnny  
Columbia cylinder 201030 Bill's Whistle.

"I have never heard any of these records and I would be interested in hearing from anyone who has. I would like to determine whether these records were actually made by the American Bert Williams or by an English music hall artist of the same name. Except for the Cake Walk, which was unissued, the titles do not sound like the type Bert Williams would have recorded."

Any member who can help is asked to write to Prof. Allen G. Debus, [REDACTED]  
[REDACTED] University of Wisconsin - Madison,  
Madison, Wis. 53706, U.S.A. This information is required for notes for the  
Smithsonian Bert Williams album.

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